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T·L·S

THE TIMES LITERARY SUPPLEMENT

FRIDAY 10 MARCH 1972 ● No. 3,654 ● Price 10p

The science of language



A typical Algonquian village as printed in 1585 by John White, reproduced by courtesy of the British Museum.

Leonard Bloomfield Anthology has been long overdue. For though the papers included were all been published previously, they have not been easily accessible; and their collection makes a very rich and lively supplement to the field's *Language*. They are, in fact, of continuing topical interest, to the fact, C. F. Hockett demonstrated in a recently published critical review of current linguistic theory, *The Art of the Art*. Professor Hockett's appraisal on contemporary American linguistics is intriguing. Having read the revisions of "post-positivisms" (including his own) and the innovations of anti-Bloomfield, he regrettably comes to the conclusion that both were largely in vain. They appear to have failed to have any where they derived from Bloomfield; though—and this is a serious reservation—each of them in an all-interesting why. (I am not at all sure about this, but that were formerly unknown.)

of time simply by affording us the rare experience of meeting a great mind. Among linguists of this century only Saussure, Sapir and Trubetzkoy would seem, in this respect, truly his colleagues. In sheer

CHARLES F. HOCKETT (Editor):
A Leonard Bloumfild Anthology.
553pp. Indiana University Press
(American University Publishers
Group). £10.70.

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porary reviews of Bloomfield's work and an appendix of informative obituary notices (from B. Bloch, E. H. Sturtevant, and Robert A. Hall). We are enabled fully to appreciate the deep involvement of Bloomfield's writings in the philosophical and scientific thinking of his time, and to follow his progress from an early acceptance of the psychology of Wundt and James to his later sympathies with Behaviorism and Logical Positivism (proceeding, for example, from "Subject and Predicate", 1916, to the "Review of Havers", 1934, and "Language or Ideas?", 1936).

Inevitably, there is a price to be paid for this chronological arrangement: discussion of any one topic has come to be widely dispersed throughout the book. No reader could possibly guess limit under the titles "Review of Hermann" and "Review of Havers" he would find two of the most instructive (factual papers of the *Audiology*. This deficiency could have been remedied by an index, but none is provided. Over a limited area, some guidance is given by two editorial essays: one by Professor Hockett on the "Contributions of Bloomfield's Linguistic Studies," the other by W. C. Calkins on "Leonard Bloomfield as Linguist." These succeed admirably

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All Ibos together

AUDREY C. SMOCK:

Ibo Politics

The Role of Ethnic Unions in Eastern Nigeria
London: Oxford University Press, 1971.

HAURY A. GALEY:

The Road to Aha

A Study of British Administrative Policy in Eastern Nigeria
184pp. University of London Press, £2.50.

If the ingenuity and adaptability of the Ibo in wartime and his post-bellum critical self-analysis are two aspects of Ibo political life only just making their way into studies of the Nigerian civil war, there is little let-up in the wide-ranging interest that the structure and style of the Ibo political system continues to exercise on scholars, Nigerian and expatriate alike. Audrey Smock's study of the Ibo ethnic unions, based on fieldwork of high quality and an enviable amount of primary material derived from the correspondence files and minute-books of the Mbaize and Abirion ethnic unions at home and "abroad", bears all the signs and all the promise of a classic study in African social science.

Not that her inter-political study is the first to indicate how empirical research carried out in rural, or even urban communities can lead to the rejection or at least reformulation of earlier models and conclusions. Lloyd Fakers, Fred Burke and Andrew Maguire have from their East African materials already initiated important changes in perspective by focusing their study of political development and modernization away from the capital cities;

and Thomas Hodgkin, Kenneth Little, and Michael Banton have drawn attention to the relevance of ethnic unions and voluntary associations to the growth of nationalism in West Africa. But by her careful unravelling of the impact and interaction of local ethnic unions on the institutionalization of party politics among the Ibo of southern Nigeria, Dr Smock offers us fresh insights into the dynamics of the relationship between ethnic identity, as expressed in ethnic associations, and the complex process of political integration and cultural modernization in the emergent nation-state.

While the ethnic association, combining the modern functions of a voluntary organization with an ascriptive membership base, is a new phenomenon in the political systems of Africa and Asia, the former Eastern Region of Nigeria seems to have witnessed the most striking proliferation. More often than not they preceded here the efforts of the colonial administration to introduce modern local government procedures as well as antedating political mobilization in the rural areas. Such ethnic associations represent, in Dr Smock's view, an attempt to attain some form of accommodation with modernity. Well-known examples include the Kikuyu Association, founded as long ago as 1919, and the Congo's Fédération Kikuyu. In francophone countries, the *association d'origine* developed as an alternative to the banned political organizations.

Many of the associations responded to the social and economic strains of modern urban life by forming mutual aid societies, always with an ethnic base. The Ibo ethnic unions were structurally more complex than their counterparts in Africa, and also differed from them by deliberately adopting a rural orientation through linking their emigrant members resident in "stranger" towns with plans for the material and moral advancement of their home communities. To spend a Christmas in an Ibo (or a Tiv or Idoma or Kugoro, for that matter) village was to be introduced to the very heart of what ethnic unions really meant to all those who came "home" for the occasion.

But it was more than a matter of the annual homecoming. No one familiar with the vigorous expression of Ibo cultural life in Nigeria's "political decades"—that is, from 1946 to 1966—or with just the vibrant nature of political life outside the former Eastern Region could have failed to be aware of the influence, powerful

and pervasive, of the Ibo ethnic unions. The extra-regional ethnic unions like the Ibo State Union and the Ibibio Union are not the concern of Dr Smock's study. Despite its "grandiose self-image", the Ibo State Union, associated in many minds with the NCNC, could not, in Dr Smock's opinion, even manage its own members, let alone control the NCNC. Her interest is in the local ethnic unions. For detailed study, she has chosen two such unions operating from a rural power-base (Abirion and Mbaize) and one in an urban environment (Port Harcourt). She then traces out the role they played in their respective micro-political systems and assesses their effect on local political development. This she does through a series of closely observed and perceptively interpreted case-studies of Ibo ethnic union leadership and membership in action. The whole analysis is backed up by an excellent bibliography and a good index.

Dr Smock's conclusion that Ibo ethnicity was not a motive force in Biafra's secession seems less important—and more controversial—than her wider finding that ethnic unions *per se* do not inhibit political integration. Localism in the old East not only provided the most viable basis for political competition and the resultant distribution of amenities; it also smoothed the transition from a small-time pre-colonial political unit based on direct participation to a modern representative political system.

Ethnic unions facilitated the accommodation between tradition and modernity in the Eastern political system by conserving those elements in the traditional political culture that were conducive to political development and then by harnessing them on behalf of the development of the primary community.

If Dr Smock is correct in her conclusion that ethnic unions could function as one of the major instruments for reconstruction in post-Biafra Eastern Nigeria, she may well be accurate in her assumption that when the politics of unpopularity return ethnic unions will be there to structure political involvement.

Harry Gailey's book on Ibo politics is a rather different matter. *The Road to Aha*, too, abounds in signs of its status, but regrettably these are of an important programme of fieldwork *manqué*. Or maybe *turné* would be nearer the mark: for, as

Professor Gailey explains in his preface, his commendable intention of undertaking an exercise in information retrieval by means of oral history techniques in the 1929 Aha riots was thwarted by the outbreak of the civil war.

At the end of 1929 the British administration in Eastern Nigeria encountered a series of violent disturbances by the Ibo of Owerri and the Ibibio of Calabar provinces. The feature of these riots was that they were led by women. As a result of this violent rejection of a would-be ideal plan for local government anywhere in Africa, a somewhat confused colonial administration was obliged to rethink its policy of indirect rule as the "right" policy for the Eastern provinces. The imposition of tax, an essential feature of indirect rule and classic native administration, was no more than the spark that ignited a whole set of dissatisfactions in Eastern Nigeria.

Here was a great challenge, and a great opportunity, to the researcher of the 1960s. But Professor Gailey found that with the Eastern Region now out of bounds he could not move far beyond Ibadan's library. He seems—if his footnotes are to be taken as valid evidence—to have resigned him-

For the briefcase

JOHN HATCH:

Nigeria: A History

288pp. Secker and Warburg, £3.

Given the amplitude of literature on Nigeria's past and present available today, it is perhaps time to turn away from the intricate detail of the micro-studies and experiment with the bolder strokes of a wider canvas. John Hatch's *Nigeria: A History* is just such a project. While not matching up to Michael Crowder's *Story of Nigeria*, which since it first appeared in 1962 has superseded Sir Alan Burns's *History of Nigeria* (now in its seventh edition) as the text preferred by Nigerian historians themselves, Mr Hatch's synthesis has the advantage of being able to devise its final chapters to Nigeria's crisis years of 1966-70.

These he is right and balanced in interpreting as "a symptom of schism, not the cause". To help us understand the issues involved, we have the stock-in-trade schema: "a

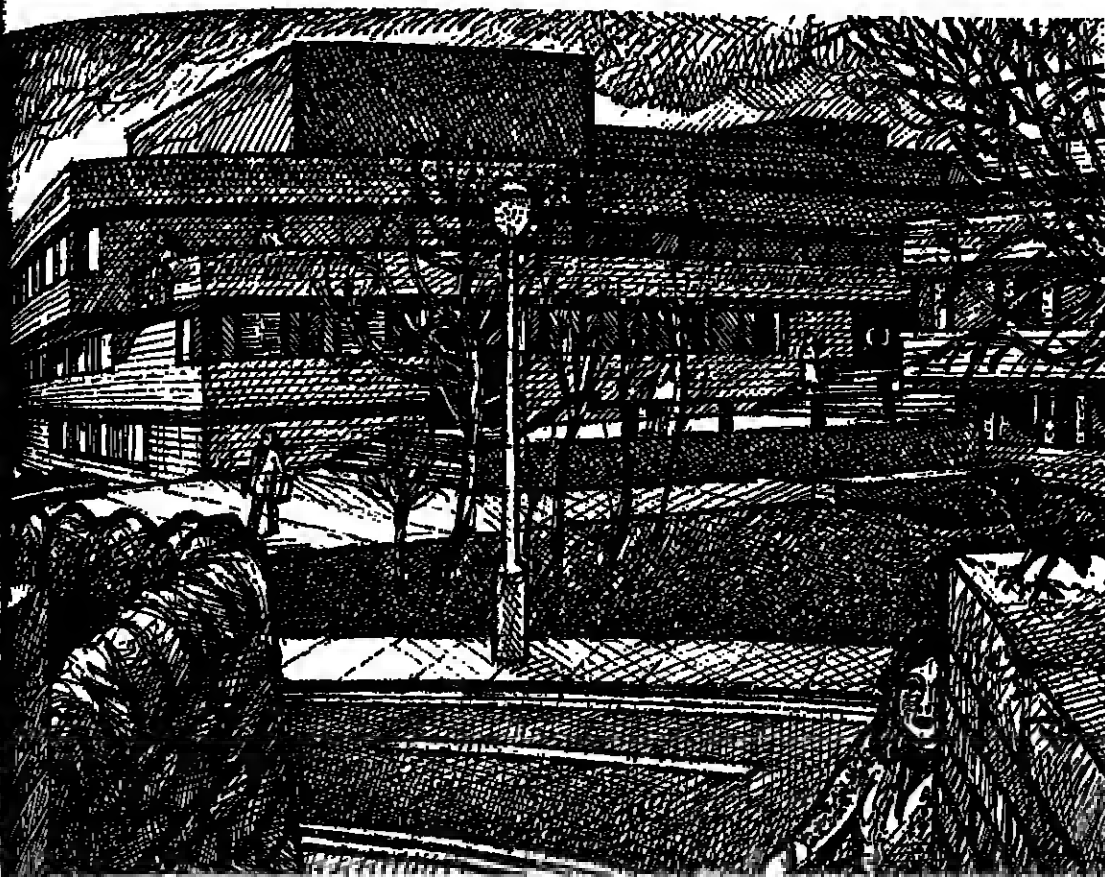
study of the major communities comprising the new state, their historical relations with each other, the legacy left by colonial rule, the influence of the anti-colonial campaign, and the experiments tried after independence". In the belief that even broad treatment of Nigeria's six millennia of history might be particularly useful, Mr Hatch sets problems as mirroring those of the whole continent and providing for a case-study of the obstacles to stability and economic development.

Faced with the non-homogeneous choice of too many books on Nigeria, the busy general reader of the African traveller in search of a perspective in breadth rather than analysis in depth may be glad to have a mind made up on which way to go. Hatch's book is a goodly volume might be a useful addition to his commuter's briefcase or overnight bag.

While the less, the issue is by no means dead and buried, and during Oxford that it should take a useful step towards the long-term realm of "joint studies". Hatch's book is a goodly volume might be a useful addition to his commuter's briefcase or overnight bag.

The fact that a second edition of *Africa South of the Sahara* (1970, Europa Publications, 22.00pp, Europa Publications, 22.00pp) was required within a year is evidence of its value, especially to students and libraries. At a time of disillusionment about Africa, the anonymous editor was no doubt justified in choosing such critics as Basil Davidson and Ruth First to write the introduction and second of the seven survey articles which introduce the content. The whole volume is well designed and the reference material is easy for anyone to use. It is regrettable, however, that some of the bibliographies attached to the article on a particular territory are far from adequate. It is not clear whether their purpose is to suggest the sources used by the writer or to indicate to the reader where he can best find more information. The list of books on South Africa has several misleading errors, including author names. Minor errors and misprints on a number of other pages in the volume should have been corrected in this new edition.

THE STATE OF ENGLISH—5



Building containing the English Faculty library and lecture rooms, designed by Sir J. L. Martin and C. A. St J. Wilson (c.1965-67). Drawing by Jon Harris.

University of Oxford

FROM OUR SPECIAL CORRESPONDENT

ABOUT A YEAR ago, a proposal was put to the English Faculty at Oxford that it should take a useful step towards the long-term realm of "joint studies". Hatch's book is a goodly volume might be a useful addition to his commuter's briefcase or overnight bag.

While the less, the issue is by no means dead and buried, and during Oxford that it should take a useful step towards the long-term realm of "joint studies". Hatch's book is a goodly volume might be a useful addition to his commuter's briefcase or overnight bag.

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hatically, and historically, has conceited for. And they allege that the opposition to joint studies is merely an extension of the long campaign of the linguists (i.e. the teachers of Old English) to protect themselves against the consequences of their subject's unpopularity.

One linguist I put this to conceded that the introduction of joint studies programmes would almost certainly involve further erosion of the power of Old English, but he denied that it was more self-interest that set so many of the linguists against it. His own objections were manifold. He contended that "the ideal of a university education should be fairly narrow" and that "the place for the cross-disciplinary structure is at the graduate level. I am very suspicious of a student who is doing French/English but whose two tutors have never studied these subjects as a combination. The student will be left to do the synthesizing himself." It is all quite true, but who is to teach them? As one of our colleagues said, "there will be no one to teach them."

And one of the reasons why the disappal will be heated is that there is within it, at some deep level, a continuation of the feud that Oxford is most known for—that is to say, the feud between the linguists and the literate. Many linguists who are now objecting to the possible introduction of joint studies take the line that the Oxford English course has already been redesigned once—to "contact" hours a week, and with a lot of farming-out being done, but it is still generally believed in and highly prized. Although the Franks suggestion of more seminars and classes is being followed up, such a substitute for formal lectures than for "the weekly essay" (This was suggested about the merits of tutorials than do most of their tutors, and one soon gathered that the Faculty

After Mods, the Oxford English student bids Grendel's mother farewell and moves on to what is still in effect a period-by-period center across the panorama of Eng Lit. That is, unless—except for the Old English, it really is eccentric—he chooses to take the Language course. The literature student has the routine Shakespeare paper, three papers that whisk him through from 1100 to 1832, a choice of Special Authors in tandem (Chaucer and Langland, Dryden and Pope, etc), and a choice too of Special Topics, which range from such capacious areas as The English Novel to such cozy corners as The Influence of Italian Literature on English Literature in the Sixteenth Century. The other paper (and, although there is a Special Topics option of Old English Literature, the only compulsory intrusion of the old-style Language element) requires a knowledge of The History of the English Language.

Candidates will be expected to show knowledge of both the internal and the external history of the English language, with special reference to the literary language from Chaucer to the present day. The paper will include passages for linguistic comment taken from the Bible. By "internal history" is meant the development of spelling, sounds, inflections, syntax, vocabulary, and the meanings of words. By "external history" is meant such matters as the development of standards of correctness, attitudes to borrowing and word-formation, the influence on linguistic usage of historical and stylistic principles, changing social attitudes to the language and its variant forms, and the effects on it of developments in thought and culture of its dispersion throughout the world, and of its contact with other languages and cultures.

Sounds flexible enough, but people have been studying this rubric with a sceptical eye and one or two of them contended to me that far from eliminating the traditional language element, the new syllabus had merely incorporated it by shuffling the old A4 paper, which had a "B" side, into the new paper, which, so far as can be seen, is a grudgingly in its philosophical approach.

The Oxford syllabus—traditionally played towards a heavy load of compulsory Anglo-Saxon and traditional contemptuous of the study of modern literature—has indeed undergone serious changes. The old Prelims have been abandoned, and in

their place an Honour Moderations has been introduced. Lacked at the end of the student's first year, this hurdle involves six papers: two literature papers of distinctly modern orientation (Eng Lit from 1832 to 1900 and Eng Lit from 1900 to 1945), a choice between either a Special Authors paper (only two options here: either (1) Tennyson and Browning or (2) Yeats and Eliot) or a paper on Linguistics and Phonetic Theory, a Latin and/or Greek paper, a Critical Commentary paper (again, with a modern slant) and two Old English papers, one literary and the other straight translation.

It is at the end of the student's first year that Old English, that ancient hane, can (or so it seems) be tossed aside—and one might expect general rejoicing to have been the result of this release. In fact, it is not at all clear that this has been the result.

The Linguistics option, for example, has not turned out to be quite the spurned poor relation that many expected it to be; in spite of the fact that some colleges do not offer to teach it again the Oxford problem with new subjects there has been a reasonable demand for it and a more than reasonable performance in the two examinations which have so far been held. And this does not seem to be altogether the result of the fashionable ring the option carries (one does not want to assume that the course has been designed to "fill short of Chomsky"); the Old English papers, formerly nathemo to ill sensitive youths, are now being treated, I was told quite often, with more respect than ever before. A Fellow of one college said that his students seemed to find the pleasures of mechanical translation something of a relief after the plethora of case-books and guide-books that encrust the literature papers—and not everyone, it seems, finds *Beowulf* more boring than *A Vision*. Certainly, the students I spoke to reserved more of their contempt for the briskly chronological "Wordsworth in a week"—approach to literature than for the Anglo-Saxon ingredient.

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The fading of a star

CHRISTOPHER ALLEN and R. W. JOHNSON (Editors):

African Perspectives
Papers in the History, Politics and Economics of Africa, presented to Thomas Hodgkin.

438pp. Cambridge University Press, £5.25.

Thomas Hodgkin's festschrift tells us surprisingly little about Thomas—his publications, if not his personal influence, belong to the heroic age of African political studies in the 1950s, and the time for heroes has passed. There is, here, no evaluation of his contribution; nor, to the several hundred papers which pay tribute to his inspiration, are there more than five references to his works. Indeed, the reader may wonder why so distinguished a memorial was merited, if he did not know already that it was Mr Hodgkin who fashioned the first and most influential political analysis of African nationalism. Characteristically, his road into the subject with its large views and broad comparisons was set on a star; a belief that some of the most important political parties in Africa represented genuine mass movements of peasants and workers capable of bringing revolution to the tropics. In the subsequent light of Nkrumah's downfall, corruptions and military coups, the star faded. The road paved out in the conceptual impasses and micro-studies exemplified

In these implicitly back-handed tributes to a pioneer.

The editors themselves imply as much in an introduction to four excellent case-studies of African political change:

"Monolithic"... mass parties turned out not to have been so monolithic after all... they may not really be "mass" parties, and they may share many of the characteristics of their defeated "traditionalist" rivals.

Hence, the editors warn, "all-encompassing analyses... of a high order of generality" (like Thomas Hodgkin's) "have resulted in a low level of descriptive but alone predictive truth". If the *plebs* in this comment is less than fulsome, the disenchantment explains the silence that falls on his original political analysis in this book.

major historical and theoretical significance. Apparently, generalizations can be drawn from a special case as daring as ever were drawn from general analysis.

There are, however, two sides to the tweedy, amiably radical Thomas Hodgkin—not only the ostensibly Marxist, anti-colonialist, but also the historian in stout boots with esoteric enthusiasms for Arabic manuscripts, Islamic law, mahdis and messiahs—in the long, idiosyncratic roots of African resistance and nationalism in West Africa. Half of these papers acknowledge the influence of these later, more scholarly interests which such authorities as Jack Goody, Ivor Wilks, J. J. Leach, S. C. Smith and Donald Cruise O'Brien shared with him in Legion under Nkrumah's regime. The articles, like those on particular marabouts or, like Jeff Holden's paper on Samor's impact on Bura town, of change to tiny localities. A layman at pains to read them carefully might end asking for frustration: "So what?" It is mostly honest spadework, no stony materials, yielding occasional insights rather than the proportioned architecture of higher synthesis. *African Perspectives*, in other words, lacks the earlier Hodgkinian faith that the revolution of the better sort was the revolution. These Portuguese rebellions, he claims, demonstrate how peasant adherence... heralds the

frightened of generalization, always tempted to generalize from a single example when it fits. This is a fascinatingly only book, for specialists only. Muslim West Africa turns into a seasonal for Africa's overworld heroes and the heroic age of studies.

The fact that a second edition of *Africa South of the Sahara* (1970, Europa Publications, 22.00pp, Europa Publications, 22.00pp) was required within a year is evidence of its value, especially to students and libraries. At a time of disillusionment about Africa, the anonymous editor was no doubt justified in choosing such critics as Basil Davidson and Ruth First to write the introduction and second of the seven survey articles which introduce the content. The whole volume is well designed and the reference material is easy for anyone to use. It is regrettable, however, that some of the bibliographies attached to the article on a particular territory are far from adequate. It is not clear whether their purpose is to suggest the sources used by the writer or to indicate to the reader where he can best find more information. The list of books on South Africa has several misleading errors, including author names. Minor errors and misprints on a number of other pages in the volume should have been corrected in this new edition.

To the present and back

PETER MUNCH

Crisk in Utopia
324pp. Longman. £3.75.

The story of Tristan da Cunha as told by Peter Munch is conceived as the resonance of nonconformist values to the blandishments of Economic Man. A group of people settled on the island in the early nineteenth century and went through a period of communal ownership under the benevolent aegis of the founder, William Glass, followed by a period of private ownership or partnership. These people also made a transition from a barter economy, which flourished in relation to whalers and sailing ships, to a subsistence economy, following the disappearance of sail. Throughout these changes, chances and transitions, their main contact with authority was the British Crown and the Church of England, both of which, from time to time, favoured abandoning the island or else attempted to impose some rational order and progress on its highly traditionalist and anarchic social organization.

The story of the islanders' deep reverence for the outside world, especially as represented by Crow and Church, and their stubborn resistance to the efforts of chaplains and, later, administrators is a curious one. Living according to principles of modified anarchy and passive resistance they were hardly able to confront the incursions of outside authority in an active, united way. More serious, however, was the direct invasion from the outside world which occurred during the Second World War and thereafter. A station was set up and then a factory, so that the islanders were introduced to a group of expatriates in their midst and to a money economy which afforded them a small degree of luxury. But their subsistence economy remained linked to their values and to their social organization; money

was conceived as operating largely outside the basic relationship of mutual reciprocity and the contract labour irregularly provided for the factory was regarded as quite secondary to obligations deriving from their own farming.

The typical organization of the island was a small, partly self-selected group, based on kin, overlapping with other such groups and building up into an overall interlocking pattern. This required very little overt leadership since role, status and function were completely understood without external definition. The typical organization was symbolized by the boats, which were partly a source of competition and status but above all vehicles of cooperative skill and unhampered courage. Such a style of living had only marginal similarities with contract labour for a fish-factory or with relationships mediated through the abstract medium of cash. Islanders did in fact come to assign monetary values to both boats and homes, but these represented what had gone into them, not surplus or exchange value. In a similar way, overlapping groups based on mutuality were only marginally adapted to the elective machinery of representative government eventually imposed on them. The arrival of a policeman was equally odious; the islanders knew neither violence nor crime.

The biggest challenge to these values came with the volcanic eruption of 1961 which forced the islanders on to the outside world, until they were finally resettled in Tristan Close at Culshot near Southampton. Here they encountered violence, crime, luxury and gadgetry for the first time, together with the impersonality of industrial society. (They could not conceive of a milkman calling without inviting him in.) Eventually they learnt to cope with doorbells, television and hairdryers—but not with publicity and curiosity. For the first

time they acquired a sense of terrified suspicion, corporate identity vis-à-vis the publicity and also in relation to a bureaucracy apparently deaf to their appeals to return to Tristan. When they did return, two years after the exodus, they had to deal with an economic crisis and with coercive attempts to organize them in the building of a new harbour. Their original open friendliness to the outside world had disappeared and there began a series of moves back and forth between the islands and outside civilization, to which some returned, experiencing a second disillusionment—and so on.

It is difficult to sum up what all this implies in terms of the prospects for utopian aspiration, despite Peter Munch's evident desire to draw a moral unfavourable to materialism, Western values. The islanders certainly avoided overt aggression, but not dissension. Indeed, those who cooperated were those who stayed; dissenters left. Intermarriage between the clan of the founder and later, rival clans was for a long time closely restricted, and the activities of an over-zealous Anglican priest temporarily produced a further division by stimulating the growth of a Rumm Catholic community. Education and health were neglected. The island virtues, though real enough, were adapted to a very small-scale, static society at a fairly low level of economic development. On Tristan those virtues did in fact largely succeed in ameliorating the ill-effects of development; but this tells us very little about how we can recover in industrial society the personal contact, the mutual aid, the direct sense of property and individual effort which was evident throughout the colony's history. Dr Munch tells the story clearly and thoughtfully, but his nostalgia has no clear pay-off. Re-establishing a small-scale society with minimum mobility is simply not feasible.

JOSEPHINE KAMM

Indicative Post
238pp. Allen and Unwin. £3.45.

The twenty-three Girls' Public Day School Trust schools that survive to-day do so by grace of what might be called a mixed economy. They are financed in part by fees paid by parents and in part by local education authorities, who take up a proportion of the places. Whether their future lies with the state or an independent education system, or whether they will manage to remain impaled on this insecure fence between the two, their beginnings were unabashedly middle-class and sectional.

It was in 1871 that the Council of the Society of Arts invited influential people to join a general committee for the furtherance of women's education and the specific promotion of "the establishment of good and cheap day schools for all classes above those attending the public elementary schools." Maria Grey, one of the four founding mothers of the company (founded in 1872, which evolved into the Trust still operating schools as well-known as Blackheath, Oxford, South Hampstead and Sheffield High Schools, justified this class distinction on the grounds that "there is abundant evidence to prove that their education is actually worse, and is far less adequately provided for them than that of the lower class." Her point may have been exact, but unfortunately it is not one which Josephine Kamm bothers to pursue in her history of the Girls' Public Day School Trust, a book enriched with information and facts that could be fascinating but too often remain latent.

Perhaps it is asking too much to expect a glance back at a Trollope governess or a Jane Austen heroine to set the scene. For the author rosters through a century of professional and educational change with hardly a glance beyond the sides of her bonnet. A few pioneer

headmistresses emerge as tellable characters, like Miss F. Major of East Putney who, at dinner to celebrate her silver jubilee, elevated to the Mistress of the Girt, said she was not as flattered by all the compliments as she was by the fact that she had been asked to give the toast "The Lady of the House" to myself.

Miss Rae appears to have gone into all possible sources for information about Cameron, but she has not managed to add many significant confidences of the evidence is Cameron's biography, translated from the Russian in 1943, and in the catalogue compiled by Tamara Tait Rice and A. A. Tait of the Arts Council's Cameron exhibition of 1961. It remains mysterious how Cameron, apparently without any previous building experience, was able to create for the Empress Catherine such confidently commanded, sophisticated and elegant apartments as those at Tsarskoe Selo, which he set to work immediately on his arrival in Petersburg in 1779.

It is clear how he had become acquainted with the Neo-Classical style he was flourishing in Western Europe during the preceding decade. Miss Rae suggests that he might have visited Paris and made contact with architects like Soufflot, but she makes it unlikely that he met Robert Adam, who moved in grander social genies more than any other factor impeded the development of education in the past, and it is not clear how the conclusion of Miss Kamm's chronological biographies.

Catherine's Neo-Classicist

BOB RAE

Catherine's Neo-Classicist
Architect to the Court of Russia
110pp. Elek. £3.50.

A new account of Cameron's life and work is timely just now because of the major exhibition of Neo-Classicism sponsored by the Council of Europe, which is to be held in London next autumn. Neo-Classicism is chiefly an architectural phenomenon, and the British architect who introduced the new style into Russia is known as a landowner is a key figure.

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The screaming limit

JOHN RUSSELL

Bacon
110pp. Elek. £3.50.

In 1964 John Russell wrote a short book on Francis Bacon for the series "Art in Progress". This new book starts from the same point. Bacon's showing of "Three Studies for Figures at the Base of a Crucifixion" at the Tate Gallery in April, 1945, was a landmark in the history of modern painting. It was a work of such power and originality that it has since been called "the most important painting of the century".

Up to this point the Cambridge University Press has been a red-blooded ally of the avant-garde. It has published a red-blooded attack on the implicit conservatism and conservatism of the concept by Marcel Duchamp, who asks us to see of a Ralf Dahrendorf wrote *Human Sociology* to introduce a new and more interesting debate was started which is still going on.

The difficulty with publishing any discussion of this concept in Britain at the present time is that most of those who have got involved in role theory coming apart in their hands, and the subsequent debate is nullified by the very confusion. Thus John Jackson, the highly intelligent editor of this Cambridge series of "sociological studies", has a very difficult task on his hands, and his own perceptive preface makes it clear that he has lost faith in this approach to sociology, at least in its commoner forms.

The best essay in *Role* emerges from the German debate post-Dahrendorf. It is by Heinrich Popitz of Marburg and seeks to retain the notion of role as an empirical concept, while distinguishing it clearly from a range of other concepts like character, social behaviour-type, group-figure and individuality pattern, and remaining fully aware of

designing in the years before he left London for Russia. Syon House, Osterley, and Kenwood, and he may have had his attention drawn to the new style being pioneered by Adam by his old teacher Isaac Ware.

But this is all speculation; so is any attempt to explain how Catherine the Great came to invite an unknown young Scotsman to work for her in Russia. The only link between her and Cameron and Robert Adam was the Frenchman Clérissieu, with whom Adam had studied in Rome and whom Adam had followed to Petersburg. The documentary evidence does not suggest that Clérissieu was directly responsible for introducing Cameron to the Empress, but stylistic evidence suggests that the resemblance between Adam's work and Cameron's may be explained by Clérissieu's influence on both.

Cameron, so far as is known, built nothing outside Russia, though Miss Rae says that he "may, for all we know, have been the anonymous architect of some of the smaller houses then being erected in the new streets of Mayfair." This father was a speculative builder; but once again, this is only guesswork. In his introduction to Loukowsky's biography David Tait Rice suggested that future research might show Cameron to have been the architect of "some of the vast array of unassigned Georgian buildings of England, or more probably Scotland"; research has so far shown nothing of this kind.

So Cameron's reputation as an architect must rest on the work he did for Catherine the Great at Tsarskoe Selo, on the palace he built for her son the Grand Duke Paul at Pavlovsk and the temples and pavilions in its park, the relatively modest church of St Sophia not far from Tsarskoe Selo, some

Bacon today is quite exceptionally articulate and can take the heart out of a new look as fast as anyone at All Souls.

Bacon had had almost no formal education, but he was never to catch up with Middle English or the consequences of the Council of Trent; but in the prime object of education—the understanding, that is to say, of one's own time—he was ahead of the Prime Minister, and ahead of the Foreign Secretary, and ahead of the Editor of *The Times*.

When Mr Russell comes to discuss the paintings he occasionally hints that some of these may be better than others, although sometimes with a deferential aside to Bacon's own opinion of his work: "The subjects which really did come off, in our estimation if not always in his own."

The following illustrates Mr Russell's critical technique. He begins by giving Bacon's own view of his work: "Bacon does not regard any of his heads as nightmare images," moves on to categorical statements: "There is nothing gratuitous or wilful about the distortions which he imposes upon the sitters' features"; and finally appeals to a cliché: "Anyone who knows even one of the sitters will end by agreeing with [Bacon] that . . . etc."

When Mr Russell discusses Bacon's attitudes and approaches to sex and violence (the two seem to be here regarded as almost synonymous) his tone becomes handily vulgar:

Bacon knew a Berlin that was laid out on its back and asked only to be pleased under and over again. "Bullfighting is like hating," he once said, in a phrase which Mérida would have applauded—"a marvellous aperitif to sex."

Mr Russell writes that Bacon does not dissociate pleasure from pain and can quite well imagine that as a matter of fact people should literally "die of love"—be beaten to death, that is to say, in the course of transports that get out of hand. But it is one thing to "well imagine"

ephemeral minor work in the Crimea, and some minor work at the naval base of Kronstadt. It was typical of the ill-fortune that followed him through most of his professional life that he should have been replaced as architect-in-chief to the Russian Admiralty by the much younger Zakharov just in time for the latter, instead of Cameron, to design the monumental Admiralty building at Petersburg, one of the buildings that dominate, and help to give their architectural distinction to, the centre of that city.

There are extant projects and drawings by Cameron, including those in his book *The Baths of the Romans*, with which he first made his name. These show him to have possessed an impressive range of talents, scholarly and practical, as well as a discriminating taste. But architects must be judged by their buildings. Tsarskoe Selo and Pavlovsk place Cameron in the very highest class as a designer of elegant interiors. Like Robert Adam, he insisted on personally designing, and showed his ability to coordinate, every detail of furniture and equipment from candleabra to keyholes; and in the Agate Pavilion and the Cameron Gallery at Tsarskoe Selo and the Pavilion of the Three Graces at Pavlovsk he showed himself able to handle the fashionable Grecian style with verve and assurance.

In Russia he was a pioneer of the style, and there can be no doubt of his influence on the architects, Italian, German and Russian, of the many buildings in similar style erected during the reign of Alexander I, mostly after Cameron's death at Petersburg in 1811. But for him Quarenghi's strict Palladianism or Rastrelli's high Baroque might have dominated Petersburg architecture instead.

that such things are possible and quite another to take an obvious relish in depicting such occurrences, as Bacon seems to.

The taste for Bacon has generally involved English critics in some curious mental gymnastics, whereby the paintings and graphics of the German Expressionists have usually been dismissed as hysterical or exaggerated, which they rarely are, whereas the work of Bacon, which is almost always hysterical and exaggerated, is considered to be a masterly reflection of the "human condition". Mr Russell cursorily compares Bacon's use of the triptych with that of Max Beckmann—a far finer painter who, while working under terrible circumstances, never fell into the hysterical melodramatics and overstatement of Bacon. Mr Russell dismisses Beckmann's work without any attempt to justify the remark as "heavy breathing sententiousness".

The rise of Bacon's reputation is a curious phenomenon. However, if one looks through the useful chronological bibliography of articles on Bacon in the catalogue of the Grand Palais exhibition, one notices that certain names have recurred again and again almost every year—namely that of David Sylvester. One of the few voices of dissent in the general chorus of critical approval has been that of John Berger, who wrote in *Permanence*:

Conventional sentimentality is immediately recognisable; unconventional sentimentality is not, but when seen for what it is, it is often more pervasive—it is healthier to be sentimental about babies than about skeletons. Sentimentality is a way of evading relevant facts, Hollywood cottages evade no more than Francis Bacon's screams.

Bacon's brutal paintings of screaming, contorted figures are a curious combination of hysteria and grand guignol. To see that this is a pernicious form of sentimentality is one of Berger's most accurate insights, which ought to be considered carefully by anyone who writes critically about Bacon. Mr Russell makes no attempt to grapple with this in his book.

Turkish treasures

OKTAY ASLANAPA

Turkish Art and Architecture
422pp. Faber and Faber. £15.

Turkish Art and Architecture is beautifully printed with lavish margins, plans, 250 black-and-white photographs and thirty-two colour plates; there is a good index and a bibliography. However, the plates are not perfect. The frontispiece has a metallic gloss and, although technical difficulties excuse a suffusion of green in Plate IV, the colours of several others are misleading. Oktay Aslanapa has used old photographs to show buildings before decay or restoration, but often sharp prints would have been better. The exterior of the Divriği mosque is unfortunate, and other photographs (such as No 141) have had to be used because Dr Aslanapa collected whatever pictures he could find, none reflecting his own experience of a building.

This handsome book claims to bring together recent research and excavations in Turkey, Anatolia, Iran and Afghanistan. It covers mainly architecture, and inspects many and diverse places. The author has not visited all of them himself and so has to rely upon hallowed judgments. None the less, Dr Aslanapa courageously attempted a task which demanded exceptional selective skill based on critical respect for the facts. The result is disappointing because he tends to ignore views opposed to his own and to present a hypothesis as a proven fact.

Thus it is implied that warlords who, speaking loosely, were of Turkish descent and who governed a province for a few decades replaced the existing culture with their own. An example of this is in the sketched chapter on Tughlak art which is padded together with shreds from K. A. C. Creswell. The Fatimid monuments of Africa are ignored, just as the influence of the Great Mosque at Damascus on its Anatolian successors is mentioned but never discussed. Dr Aslanapa appears to believe that interlacing patterns emerged from Central Asia, since there is no suggestion that curved patterns become rectilinear when interpreted in brick, let alone any comparison with the windows at Damascus. It is misleading to write of the Seljuk mosque as if it were still roofed in mud instead of corrugated iron; it ought also to have been stated that most of the woodwork and the column capitals at the Beyşehir mosque have been restored. It is not generally agreed that the Canbeyi Medrese was an observatory since Savitli, who suggested the idea, admitted that it is unsupported by the foundation document.

The re-use of Byzantine and antique materials is ignored even at Balat or Seljuk or the Green Mosque at Izmit. Nothing whatever is said about Armenian masonry even when writing of the Seljuk tombs at Ahlat, which is almost within sight of the

cone-capped dome of Agha Han, and the monuments of Kay and Ani are regarded as equally irrelevant. Yet the halls of Seljuk caravanserais are likened to Italian Gothic churches. Dr Aslanapa is here recalling Strzygowski's comparison of Armenian with Romanesque architecture, which has been modified by the reasoned criticism of Richard Krautheimer. But Dr Aslanapa is only interested in things Turkish, else he could not have written that Sinan realized the dream of Renaissance architects by creating a central domed structure with four semi-domes, nor could he have been unaware that Hagia Sophia was built as a processional basilica. Inevitably, no reference is made to the church of Sergius and Bacchus in relation to the development of Sinan's greatness. This architect's famous Silemniye complex is allowed half a page, and the marvellous interior of his Edirne mosque is only superficially described. Yet space is wasted on trivial buildings, and without plans or photographs the descriptions can be meaningless. The arcades of the Silemniye Medrese, Izmit, are said to be connected to the "chancel" by a corridor and that the result is not symmetrical, when it was precisely in order to create exterior symmetry that one cell was extended by a vestibule.

Later Ottoman buildings are dismissed in three pages, but the revivalist school of Kemaldin, whom the author asserts is well known, is praised, including the cloddish tomb of Mahmud Shevket. "Dar-eneu" is the well-known Italian exponent of Art Nouveau, Raimundo d'Arco, whose remarkable palace on the Bosphorus was the home of the pan-Turanist Enver and is now a cold dump.

The chapters on the minor arts are too brief to discuss seriously such influences as that of Chinese porcelain on Izmit pottery or the origins and locally short life of sgraffito techniques. No evidence supports the implication that the Çini Kiosk is clad in Bursa tiles. In a chapter on glass two pages long the researches of Minnari into its impurities are ignored. Subjects like calligraphy, a major Islamic art, and bookbinding are permitted a few pages or a paragraph. The miniature is given most space, but here Dr Aslanapa still fosters the myth of "Zihni Kalem" when Orube has authoritatively shown that the drawings in the so-called Fatih album or scrapbook were the work of various artists over a long period in Herat and elsewhere.

This book covers much that is of interest but lacks scholarly detachment, just as it does the poetic vision with which to enthrall a reader. There is still need for a comprehensive study of recent researches into the unobedient Turkish contribution to the arts.

A healthy future?

GEORGE F. WIRLAND and

HILARY LEIGH (Editors)

Changing Hospitals
499pp. Tavistock Publications. £3.80.G. M. LUCK and others
Patients, Hospitals and Operational Research
210pp. Tavistock Publications. £3.75.GORDON MCLACHLAN (Editor)
Challenges For Change
301pp. Oxford University Press, for the Nuffield Provincial Hospitals Trust. £3.

In the correspondence columns of *The Times* there has recently been a discussion on what is the fashionable word now used on all sorts of irrelevant occasions to describe all sorts of irrelevant actions. "Communications" is undoubtedly one such word, and it has had a rather longer history than most. In the first two of these books the word is applied to many aspects of hospital administration. G. M. Luck, and his colleagues, in their book, are concerned with the "technical" jargon on to create barriers "before going on to produce a great deal of this unattractive commodity—and they respectfully quote R. W. Revans as having said: in 1963, that "poor communications are a major source of inefficiency in hospitals".

It is hard to see the purpose behind these two books. *Changing Hospitals* deals with the elaboration of a project whose purpose seems to have been insufficiently understood by some of those who were taking part.

There was a strong feeling among operational teams that their senior colleagues did not recognise the difficulties or take much interest in the projects once they had been selected and the outline plans drawn up.

The authors realize, at the same time, that the hospital service is so vast, its needs

so great and its grasp on traditional ideas so tenuous, that there is a case existing, in its own right, for research into its peculiar problems of change.

Mr Luck and his colleagues seem to have no idea of the running and management of a hospital than do the contributors to *Changing Hospitals*, but even they have moments of naive surprise ("the level of demand for physiotherapy appears to be quite arbitrary"), and are capable of propounding such truisms as: "for example, whether a patient is ambulant or not may depend on the availability of nurses to enable him to get up". There is probably a place for the study of business-efficiency techniques in the running of a hospital; these two books certainly do not help much towards that end.

In the introductory essay in *Challenges of Change* Professor Revans emphasizes the need for compromise on many issues if the health service is to continue to be personal and successful. He refers, as an example, to the difficulty that can arise from the administrative severance of medical social work from the medical services, a measure taken against all the evidence that these services are inseparable. Other contributors suggest that nowadays the patient has insufficient protection against inadequate service and the doctor no source of advice about current developments in medical knowledge. The need to give proper support to the greatly expanded consultant service and the value of the smaller hospitals to the service are among other subjects dealt with convincingly and sensibly. The continued importance of general practice is recognized, and the neglect of environmental health is rightly deplored. These are useful and constructive essays for everyone concerned with the future development of the National Health Service.

J. A. JACKSON (Editor)

Role
152pp. Cambridge University Press. £3.40.

There can be little doubt that among the founding fathers of sociology the epistemologically most sophisticated, even though persistently and irritatingly ambiguous about his own final view, is Georg Simmel. Being more than a sociologist himself he felt it necessary to approach his sociological studies with a cautious question, which happens to be the topic of all profound methodology in the social sciences. The question might be paraphrased as follows: How is it that we confront the manifold of events and observed behaviour in the world and interpret it as social? That we do make such interpretations is evident, for we do not simply confine ourselves to sociology to speaking of particular acts or even particular persons. Rather we speak of positions which have to be fulfilled, and which John may fill perfectly adequately when George withdraws, or retires. But what is the logical status of our statements about these positions? Simmel suggested that they had something like the character of the Kantian categories, and in one part of his work at least he seemed to argue consequentially for a sociology *a priori*, though he did in fact abandon this notion for a much more loosely defined one of categories arrived at by abstraction.

If one simply leaves aside all that is profound in Simmel, however, one can go on from his reflections to posit a specifically sociological empiricism. Sociologists do not, as the psychologists do, argue about human behaviour. They talk about roles, and they urge upon us that the sociological perspective is gained if, when we look out on the world, we see, not people or behaviour, but roles. Thus the work of George Mead and Charles Cooley, of the anthropologist, Ralph Linton, and

of Talcott Parsons and his colleagues who sought to outline a general theory of human action before subordinating it to systems theory, has all been used to blur Simmel's problems into a positivist kind of empirical sociology of the middle range based upon the concept of role. In the United States and in England, where any sort of uncritical empiricism can get a hearing, role theory became the standard sociology of those intermediate grade colleges and universities which were too discipline-conscious to rest content with the kind of statist, empiricism which dominated British sociology in the 1950s, but not theoretical and critical enough to devise more analytical concepts which would serve to put the notion of role in its place. In Germany, on the other hand, when Ralf Dahrendorf wrote *Human Sociology* to introduce a new and more interesting debate was started which is still going on.

The difficulty with publishing any discussion of this concept in Britain at the present time is that most of those who have got involved in role theory coming apart in their hands, and the subsequent debate is nullified by the very confusion. Thus John Jackson, the highly intelligent editor of this Cambridge series of "sociological studies", has a very difficult task on his hands, and his own perceptive preface makes it clear that he has lost faith in this approach to sociology, at least in its commoner forms.

The best essay in *Role* emerges from the German debate post-Dahrendorf. It is by Heinrich Popitz of Marburg and seeks to retain the notion of role as an empirical concept, while distinguishing it clearly from a range of other concepts like character, social behaviour-type, group-figure and individuality pattern, and remaining fully aware of

the epistemological problem of Simmel originally posed. Because sociologists use the concept of role in a highly special sense, despite its commonsense overtones, it was a useful idea to include a discussion between a sociologist and a philosopher and a literary critic, in the *Lefevre Gallery* in April, 1945, to explain his meaning; and again to explain to have here an analysis of the men's relationships to roles at different points in the life-cycle, though this must surely be primarily a psychological matter.

Up to this point the Cambridge University Press has been a red-blooded ally of the avant-garde. It has published a red-blooded attack on the implicit conservatism and conservatism of the concept by Marcel Duchamp, who asks us to see of a Ralf Dahrendorf wrote *Human Sociology* to introduce a new and more interesting debate was started which is still going on.

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SUNDAY MIRROR NATIONAL EXHIBITION OF CHILDREN'S ART 1972

Entrée are invited for the 1972 exhibition to be shown in London in September/October. A £300 grant for training in art will be given to the exhibitor whose work on further examination shows the most promise. Age limit: 17 years. Closing date: 26th March, 1972.

For full details of entry and award send stamped, addressed envelope to: National Exhibition of Children's Art, Leisel TE, Sunday Mirror, 79 Camden Rd., London NW1 9NT. Advisory Committee: Sir Norman Reid, Mr. Alan Davie, Mr. James Flinn, Mr. Tom Hudson, Mr. Andrew Naim, Mr. Victor Pasmore, Mr. Frank Tuckett.

Romola. Yet her acknowledgment that she had read "The Rector", most recent installment of Mrs. Phelps's *Chronicles of Carlingford*, the September number of *Blackwood's*, contradicts her later insistence to Miss Hennell that she not read them (*Letters*, IV, 25). *Chronicles*, like *Scenes of Clerical Life*, appeared anonymously in

magazine, and George Eliot was justifiably annoyed at the suggestion that she might be the author of both.

Sending off the corrected copies of her books to Edinburgh, she resumed her study of Florentine history, leaving the discussion of terms for the six-shilling edition to Lewes. A shrewd bargainer of wide experience with publishers, he went into such details as the cost of paper and binding, and even the possible effect of repeal of the duty on paper. Finally, when all was settled, George Eliot wrote to Blackwood, accepting his offer of £60 per thousand. *Scenes of Clerical Life* and *Silas Marner* being published in the same volume.

16 Blandford Square,
N.W.
Nov. 18, 61

My dear Sir

Your explanatory letter to Mr. Lewes leaves, I think, nothing more to be discussed about this long-anticipated business of the new editions. I agree with you that the £4 saved on the paper will be best applied in improving the binding. We can hardly expect a very large sale of the 6s. editions, so it will be wisest to proceed on the basis of modest hopes in the printing.

Let us understand, then, that I expect to accept the proposition of £60 per thousand for all the four books in their 6s. edition if, by you at length decide on fixing "Silas" at that price.

You will perhaps be interested and amused, as I was, to learn that one of the most ardent among the admirers of "Adam Bede" is - Alexandre Dumas, the elder! Count Arrivabene brought us that information from Naples yesterday. Dumas declined about it, after his peculiar fashion, with the book in his hand, translating here and there, especially from Hetty's journey - and pronouncing the book to be the greatest novel of the age. After this I will never venture to predict who will like or dislike my books. But imagine what I expected: by some means or other it was reported by telegraph that we were coming to Naples, and Dumas was preparing to announce my arrival in an article. I shudder at the thought. Pray appreciate the picture of my frightened self as you see it, and let me beg of you to resist telling it, though I am plunged in the gloom of sick headache.

Mr. Lewes has finished his article on Hamlet and Othello, and will despatch it tomorrow. It is really important that there should be some truthful writing about Fechter's Othello. I think the performance positively injurious to the half-civilized people who make up the mass of his audiences. That a tragedy like that, should produce a series of small letters in its moments of

highest pathos, is an outrage on Shakespeare and is demoralizing to the audience. I could perceive that most of the elegantly dressed people around me were totally unacquainted with the play and were being introduced to Shakespeare by Fechter. They were in a state of utter obfuscation.

Ever yours truly
M. F. Lewes

Count Carlo Arrivabene Valenti Gonzaga (1824-74), an Italian patriot, fled to London in 1852, supporting himself by teaching languages. After becoming a British citizen in 1859, he returned to Italy as correspondent for the *Daily News*. In 1860 he followed Garibaldi from Sicily to Naples. Captured at the battle of Volturno, he was imprisoned until freed by British intervention. He returned to London early in November, 1861. Dumas, who had been drifting about the Mediterranean in his yacht, the *Finia*, attached himself to Garibaldi, who appointed him to the nominal post of Director of the Museum in Naples; he held court briefly in one of the former royal palaces, where the reading of *Adam Bede* took place. George Eliot's opinion of Fechter's Othello echoes that expressed in Lewes's "Fechter to Hamlet and Othello" in *Blackwood's* for December, 1861: "I think his Hamlet is one of the very best, and his Othello one of the very worst I have ever seen."

Since George Eliot first told him of her plan for an Italian novel, Blackwood had mentioned it often in his letters with every expectation of publishing it. He did not know that George Eliot, in February, 1862, offered her £10,000 for the copyright of *Adam Bede* to appear in the *Cornhill* in sixteen parts. This was a larger sum than all her previous writings together had brought her. For fear that the story would suffer from such short instalments, she refused his offer. In May, however, Smith persuaded her to accept £7,000 for its publication in twelve parts, the copyright reverting to her after six years. George Eliot's letter announcing her decision has been published (*Letters* IV, 34-5) from a copy made by Blackwood's clerk. The original shows a few minor variants.

16, Blandford Square,
N.W.
May 19, 1862

My dear Sir

I fear this letter will seem rather abrupt to you, but the abruptness is unavoidable.

Some time ago I received an offer for my next novel which I suppose was handsomer than almost any terms ever offered to a writer of fiction. As long as I hesitated on the subject I contemplated

plated writing to you to ascertain your views as to the arrangement you would be inclined to make for the publication of the same work, since I was not willing to exchange my relations with you for my new ones without overpowering reasons. Ultimately, I declined the offer on various grounds, and there was therefore no need to write.

But another offer, removing former objections, has been made, and after further reflection, I felt that, as I was not at liberty to mention the terms to you, and as they were hopelessly beyond your usual estimate of the value of my books to you, there would be an indecency in my making an appeal to you before decision. I have consequently accepted the offer, retaining however a power over my copyright at the end of six years, so that my new work may then be included in my general edition.

I know quite well, from the feeling you have invariably shown, that if the matter were of more importance to you than it is likely to be, you would enter fully into the view of the case as it concerned my interests as well as your own.

I remain, my dear Sir,
Always yours very truly
M. F. Lewes

John Blackwood Esq.

Feelings of indignation ran high within the firm over George Eliot's defection. But John Blackwood, who attributed it mainly to "Lewes's voracity," replied with admirable restraint. Though their pleasant correspondence lagged for a time, he continued to send cordial notes with his accounts each year, and occasionally when in London called on her.

The Six-shilling edition of her works proved disappointing, fewer than 6,000 volumes having been sold by January, 1864. In February, 1864, Blackwood continuously reprinted 1,100 of *Adam Bede* and 500 of the volume containing the *Scenes* and *Silas Marner*. This is the printing that George Eliot refers to in the following letter - the only known letter from her to Blackwood in 1865.

The Priory,
21, North Bank,
Regents Park,
May 4, 65

My dear Sir

I congratulate you more on being at Smithyrium than on the prospect of coming to London, though I shall be happy to see you when you are condemned to streets instead of sea-shore and mountains.

I see from Mr. Simpson's account that in February 1864, in accordance

with the intention you had mentioned to me, there were reprinted 500 of the 1st edition of the *Clerical Scenes* with *Silas Marner*, and 1,000 of the 1st ed. of *Adam Bede*. For which you will remember that I have not received any payment. Probably further reprints of the 6s. edition will not be required, and Mr. Lewes thinks that it will be well to defer a cheaper edition until I have published another book.

As you will imagine, he is very busy just now with the approaching first number of the *Fortnightly Review*, and the problem, well known to you, of reconciling uncalculated length of articles with calculated amount of space.

Believe me,

Always yours truly
M. F. Lewes

John Blackwood Esq.

Lewes had agreed early in 1865 to edit the *Fortnightly*, the first number of which appeared on May 13. Within a year he had found the strain too much for him, and in December, 1866, he resigned the editorship to John Morley. In April, 1866, George Eliot had returned to her old publisher and friend, John Blackwood, by sending him the manuscript of *Felix Holt*, the *Radical*, and within a week had accepted his offer of £5,000 for the copyright for five years.

The failure of the Six-shilling edition made her eager to find some new arrangement for her works. During the summer she and Lewes consulted with Blackwood about a plan to issue the novels printed from the stereotype plates in thirty sixpenny numbers with illustrations. In the following letter George Eliot accepts Blackwood's proposal for what was called the Illustrated edition. He had never liked her story "The Lifted Veil," which he published in *Atala* in July, 1859, and "Brother Jacob," which appeared in the *Cornhill* in July, 1861 - and resisted her suggestions to include them in a volume with *Silas Marner*. He had not changed his opinion even in 1878, when she finally prevailed on him to add them in the Cabinet edition. Blackwood based his estimate of cost of the Illustrated edition on Chipman and Hall's similar format for Charles Clarke's *Charlie Thornhill* (1863). At the invitation of Alexander Macmillan, John Morley wrote an article on "George Eliot's Novels" for *Macmillan's Magazine* (August, 1866). According to Morley's biographer, F. W. Hirst, George Eliot was so pleased by it that she had Lewes call on Macmillan to thank him, and the introduction to Morley followed.

The Priory,
21, North Bank,
Regents Park,
Dec. 23, 65

My dear Sir

I was glad to have your letter this morning, for I was thinking of writing to tell you that we had determined on setting out for the South of France next Thursday. Mr. Lewes is feeling debility, causing him more frequent interruptions to the writing, has made me write to leave his work unfinished until it await his return. This, I feel, is the only wise course.

I am much obliged to you for giving me the estimate of expenses on a basis of judgment.

I accept your offer of one thousand (£1000) for my interest in *Felix Holt*, the *Mill on the Floss*, *Silas Marner*, and the *Scenes of Clerical Life*, during ten years, with a contingent five hundred pounds (£500), and above the one thousand, at the end of five years, in case of success according to your estimate.

I propose that, if convenient to you, the £1000 should be paid in two instalments, together with the two instalments of the sum agreed upon for the five years' interest in *Felix Holt*.

The estimate for *Ramona*, as I observe, will be best made when there for its publication has been decided. I have no objection to your change in our relations with regard to the £1000 should be paid in two instalments, together with the two instalments of the sum agreed upon for the five years' interest in *Felix Holt*.

That two shilling series of *Chapters* and *Halls* is among those that make a shudder by the vulgarity of the outside. Even if the profit were considerable, I should feel it a pity to see my books published in such a form. A bright colour is certainly desirable, and I should be glad to cover for the sixpenny series cloth, chosen with as much taste as the cover of the two-volume *Felix*.

Macmillan, talking to Mr. Lewes the other day, said, "If I were to see to the publication of your works, I should advise you to publish each tale of the *Scenes of Clerical Life* as a shilling volume." I am sure he is one of the special advisers of the "Scenes".

We have had three days of unbroken fog.

Always yours sincerely
M. F. Lewes

John Blackwood Esq.

These new letters will prove a valuable addition to the collection of letters of George Eliot, who has been recently commended the entire collection to the National Library of Scotland for its collection.

RELIGION

The living Buddhists of Burma

GEORGE E. SPIRO:
Buddhism and Society
Great Tradition and Its Burmese Variations
Allen and Unwin, 2s.50.

It is remarkable that within a short space two major books should be published, from studies of the living religion in the field, reverse the interpretations of the living religion that have long been dominant in the Western world. R. F. C. Howard's *Precept and Practice* and Melford Spiro presents an anthropological study of a closely related Theravāda Buddhist land.

That Buddhism is one of the great religions is undeniable, and it has appeared to be the odd one out which challenges some of the most fundamental conceptions about religion and its relationships in civilisation and society. Professor Spiro

describes first of all what he calls "Nirvāṇic Buddhism", a doctrine of radical salvation which rejects everything worldly in favour of Nirvāṇa (Pali-Nibbāna), and then contrasts

it with "Kammatic Buddhism", a religion of proximate salvation, which instead of renouncing the world and all desire, aspires rather after a better future worldly reformation by improving one's Karma (Kamma). Then he distinguishes a third kind of Buddhism, which he terms Apotropaic, concerned primarily with curing illness, preventing droughts, and seeking protection from demons. But he will have nothing to do with a current Western theory that Buddhism is only a veneer in Burma, and that the indigenous spirit (Nat) religion is the true faith of the country. For while in some esoteric sects the Nat cult has become syncretized with Buddhism, this is not so for the great majority of believers. For them Buddhism and animism exist side by side, but they are "compartmentalized", and Buddhist doctrines are dominant in the value system and behaviour of the Burmese.

The important problems of Buddhist belief and practice receive detailed attention. Buddhism is not atheistic in the sense that it denies the gods, since many Hindu deities figure in early scriptures and later worship, though they are subordinate to the Buddha. For this reason it is no compliment to call the Buddha himself a god, since he is superior to them all. Professor Spiro made many inquiries about belief in the condition of the Buddha now, and some thought him to be dead while most villagers considered him to be

alive. He quotes Dutt's distinction of those religions of grave which seek a saviour for "refuge", but later admits that the daily confession, "I go to the Buddha for refuge", is as old as scripture itself and was attributed to the first lay follower of the Buddha.

The doctrine of oneself (*anatta*) seems to have been taught by the Buddha, but the Burmese "not only reject the concept" but do not even seem to know its meaning, and in this they are like most other Buddhists. Belief in reincarnation, held throughout Buddhism, negates the self idea and the concept of Nirvāṇa makes further problems. For some, Nirvāṇa is the extinction of desires but not of the soul; for others, it is indescribable though peaceful; while yet others think it is eventual omniscience and therefore not "a desirable goal" since reincarnation is preferable. This affects the view of the world as all tainted by desire and so to be utterly renounced, according to doctrine. That life entails much suffering all would agree, and Dukkha, "suffering", is the commonest word in the Buddhist vocabulary. But the conclusion drawn is that the best life is that of a rich man or a blessed god in a luxurious heaven, and "with very few exceptions" must informants desired such a pleasant next life.

Professor Spiro has a valuable section on the Buddhist cults, remarking justly that while the orate ritual system of Mahāyāna Buddhism has often been remarked upon little has been said of the ritual of Theravāda. He describes the calendrical cycle of daily, weekly, monthly and annual rituals and festivals; the ceremonial cycles in the life of individuals and families from birth to death; and the esoteric rituals on special occasions. Here there are many non-Buddhist

change created by the Second Vatican Council and its aftermath would sweep aside much of the old security that had sustained the inherited Catholicism of his upbringing. There are already echoes of regret - in looking back to the fidelities that seem to him to have served the church so well. But Cardinal Heide is alive all a realist, and his book is much more than a romantic recall of the unaccomplished ways that formed him. He can say that "in abandoning Latin the Church has given up more than a language", but he can also say, in Newman's words, that "to live is to change, and to be perfect is to have changed often".

The book ends before the tide of

Major Methodist

GORDON S. WAKEFIELD:
Robert Newton Flaw 1886-1962
268pp. Epworth, £3.

Professor Flaw, who died in 1962 at the age of seventy-six, was a most distinguished Methodist theologian. He studied at Oxford, Cambridge and in Germany, and in the progress gathered many degrees and honours. He wrote two outstanding books, and lectured in many universities in this country and elsewhere. He preached in cathedrals and churches almost all over the world, and took to his stride the headship of theological colleges. In addition he was at the centre of the ecumenical movement, and was active in the discussions between the Anglican and Methodist churches. Indeed few men could have accomplished more as a contribution to religious life during a most difficult period in which two world wars had set peculiarly difficult problems for Christian people. If he liked meeting important people - and, curiously enough, he seems to have missed only the Pope, though he attempted to meet him - after all he was of that stature himself: had he not at Oxford beaten Lord Ritchie in a university prize essay? It is all told by Gordon Wakefield in a vigorous style with an occasional anecdote.

But what gives the book something more than a biography. It is a comment upon the age in which Flaw lived and worked, and an unusual illumination of the inter-Church negotiations. Flaw saw that whatever Methodism had to receive from reunion with other Churches, it had also something to give, and that lay in its inherited conviction of the essential truth and power of the Christian Gospel. He had been brought up in it and he knew, as he would have said himself, beyond a peradventure. It was not merely a matter of episcopacy or of carefully adjusted statements - what mattered was conviction of truth. Thus the book acquires an unexpected importance.

After the war he was called upon to serve the Catholic Missionary Society, a group of diocesan priests who had been established by Cardinal Vaughan to present the Roman Catholic faith through popular preaching and lecturing. Much had changed since his Edwardian origins, and Father Heenan set vigorously to work to establish a group of articulate priests who would preach the Catholic faith primarily to their own people and so build up parishes that were awake to the demands made on their beliefs by a radically altered society. There is a moving account of a mission he gave to prisoners at Walton Prison, while his mother lay dying; the note of a simple humanity is always emerging to temper the apparently self-confident ease of his preaching.

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The rise of the people as patrons

MICHAEL FOSS:
The Age of Patronage
The Arts in Society 1660-1750
234pp. Hamish Hamilton, £3.15.

The relationship between the artist and the social and economic milieu in which he works is never easy to define. Generalizations about the laws of supply and demand are apt to crumble when brought to the test of individual works of art. "The drama" lures the drama's patrons given", but who were the patrons of drama in 1749 when Johnson made this pronouncement, and did they really want *Trane* and the long line of dreary neo-classical tragedies they had been given for the past fifty years? Or who were the original readers of *Robinson Crusoe*? The new middle class, the apprentices, and even the footman and kitchen-maid, no doubt - but also, as we are told, Alexander Pope, who thought highly of it. All this is not to deny that changing social circumstances have a considerable effect on what is written or built or painted, but the evidence is apt to point in various directions. "We that live to please must please to live", but again, the extent to which an artist or a writer chooses to please his patrons or him-

self will vary from one individual to another.

Michael Foss has dealt with a large and complex subject in a comparatively short book. He has made good use of secondary material, and he has also apparently read in some out-of-the-way places. The main lines of his argument are familiar enough. After the Restoration the Court resumed its traditional patronage of the arts, but in the later years of Charles II's reign the rise of political parties provided a new kind of patronage and helped to usher in an age of reason. As stability and wealth increased after the political disturbances that had marked the reigns of Charles II and James II, a new morality emerged, a new sense of discipline and social responsibility, and an era of prosperity produced patrons for the artists, architects and writers, not only among the well-to-do nobility like the Duke of Chandos but among the rich merchant class. At the same time the influence of the Court began to dwindle, until under the first two Georges it was all but dead, and patronage shifted more and more to the people.

This is a very bald summary of the sort of historical progress that Mr. Foss is concerned to trace.

Unfortunately, his demonstration is open to two objections. In the first place, as already suggested, the lines of demarcation are not nearly so clear or so continuous as he tends to suggest. He knows this, of course, and from time to time he says it: he sees Dryden, for instance, as "a reluctant rationalist", and his conversion to Roman Catholicism as "an affirmation in support of imagination over reason, a blow at the currents of the world". But the cross-much more persistent than he is disposed to admit, and to this extent he sacrifices the underlying complexity for the sake of driving a clear outline.

Yet the very clarity he seeks to obtain (and this is the second objection) is constantly blurred by his habit of shifting his point of view: from music to literature, from literature to painting, from practice in each chapter is to give us a few paragraphs on one art and then go off to another and start all over again - a procedure which tends to confuse the reader, and which leads, incidentally, to a good deal of repetition. It would surely have been preferable to deal with each art in separate chapters, instead of making each chapter a

sort of Neapolitan ice. This would at least have made it clear that the different arts were supported and encouraged by different sorts of patron: the patrons of Dryden's *Albion* and *Albion* were not the same as those for his *Albion* and *Achilles*, nor were those for Vanbrugh's *The Provoked Wife* the same as those for his various buildings.

Mr. Foss is given to making confident pronouncements that are sometimes highly questionable. He sees the comedy of manners as "the Restoration monument to anti-rationalism". If we are to discuss Restoration comedy in such downright terms, it might equally well be seen as a monument to rationalism. On the next page we are told that this comedy "with its easy acceptance of privilege, idleness and immorality, was an insult to the Whigs, whose rational programme aimed at doing away with all those horrors". It was an even greater insult to Jeremy Collier, the must extreme of Tories. The implication that the Whigs of the late seventeenth century stood for morality and the Tories did not, and that the Tories were upholders of privilege and the Whigs weren't, is surely naive.

Indeed, some of Mr. Foss's state-

ments make one wonder how well he is acquainted with the period he is writing about. Nahum Tate, author of the second part of *Zenobia* and *Achilles*, is referred to as a Whig; *MacFarlane* is said to be a political satire; and *The Dorn Englishman* to be "in direct line with William's Dutch standing army". Swift's *Tale of a Tub*, with a dedication to the Whig Lord Somers, appeared in 1704, not 1706, and surely "the sudden jump" made from the Whigs to the Tories in 1710 was not made "for reasons that are not easily discernible" but for reasons that are well documented and familiar to any student of Swift.

The author writes in a good rather than a bad way, turning a phrase, but not worrying too much about its precision. Typical of his elegant manner of skating over the line is the vague statement that Bristol and York were "pollywog towns". This is a reference to the leasards to his references: for instance, *Candler* Son: *Pub. Wills*; the name of an editor, volume; the name of a publication, or page to help the earnest seeker after light when he consults the British Museum or Bodleian catalogues. Such treatment of the reader is, shall we say, exasperating.

T.L.S.

ANNUAL

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Applicants are invited from within Austria and from other countries. The post is open to holders of a first degree or equivalent in the field of library studies.

Applicants should send their curriculum vitae, including details of their education, experience, and references, to the British Council, 11, St. James's Place, London, W.1A 1AB, by 15th March 1972.

Selection will be based on the merits of the candidates and the requirements of the post. Successful candidates will be invited for an interview in London.

BOURNEMOUTH COLLEGE
OF TECHNOLOGY
LIBRARIAN

Applicants are invited from within Dorset and from other countries. The post is open to holders of a first degree or equivalent in the field of library studies.

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LIBRARIAN

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LIBRARIAN

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Department of Education and Science,
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Department of Employment,
Central Information Service, London, S.W.1.

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